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# Happy Birthday **MOZART**

Large print program notes  
are available in the lobby.

Cover Photos: Michael Lutch

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# Program

## 2005-2006 SEASON

Friday, February 17, 8.00pm

Sunday, February 19, 3.00pm

Symphony Hall, Boston

Grant Llewellyn, conductor

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**Incidental Music to *Thamos, King of Egypt*, K. 345**

Wolfgang Amadè Mozart

Chorus: "Schon weicher dir, Sonne" (The Night, daylight's enemy) [1756-1791]

Entr'acte: Maestoso-Allegro

Entr'acte: Andante

Entr'acte: Allegro

Entr'acte: Allegro vivace assai

Chorus: "Gottheit, über alle mächtig!" (Godhead, mighty over all)

Entr'acte: Allegro (thunderstorm)

Chorus and Solo: "Ihr Kinder des Staubes" (We children of the dust)

Donald Wilkinson, baritone

—INTERMISSION—

**Ballet music from *Ascanio in Alba*, K. 111**

***Voi avete un cor fedele* (You have the faithful heart) K. 217**

Karina Gauvin, soprano

**Ballet music from *Ascanio in Alba*, K. 111**

**"Jener Donnerworte, Kraft" (The power of those thunderous words)  
from *The Duty to Keep the First Commandment*, K. 35**

Richard Clement, tenor

Robert Couture, trombone

**Ballet music from *Ascanio in Alba*, K. 111**



**“Placido è il mar, andiamo” (The sea is calm; let us go) from *Idomeneo***

Karina Gauvin, soprano

**Ballet music from *Ascanio in Alba*, K. 111**

**“O voto tremendo!” (O terrible vow!) from *Idomeneo***

Thomas Gregg, tenor

**Ballet music from *Ascanio in Alba*, K. 111**

**“Accogli, oh re del mar” (O king of the sea) from *Idomeneo***

Richard Clement, tenor

**Ballet music from *Ascanio in Alba*, K. 111**

**“Zeffiretti lusinghieri” (Gently caressing zephyrs) from *Idomeneo***

Karina Gauvin, soprano

**Ballet music from *Ascanio in Alba*, K. 111**

**“Torna la pace al core” (Peace returns to my heart) from *Idomeneo*, K. 366**

Richard Clement, tenor

**Ballet music from *Ascanio in Alba*, K. 111**

**“Scenda Amor” (Descend, Love) from *Idomeneo***

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The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

# Program Notes

## HAPPY BIRTHDAY MOZART!

*Thamos, König in Ägypten* ("Thamos, King of Egypt"), a quasi-Masonic play by Tobias Philipp Baron von Gebler, needed choruses and entr'actes. In 1773 Mozart supplied two choruses and five instrumental pieces. The music was expanded for a

### NOTES IN BRIEF

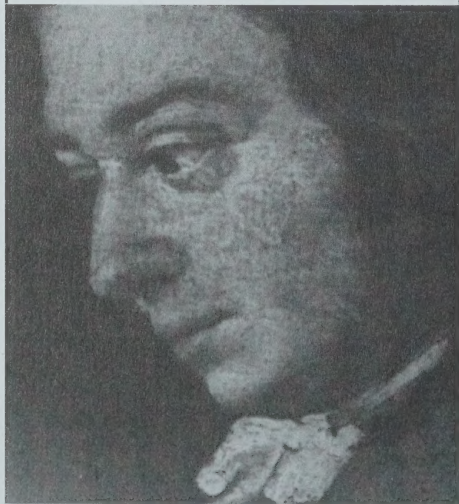
Mozart was born January 27, 1756, in Salzburg. We are celebrating his 250th birthday. This program spans Mozart's entire career as a composer, from "Jener Donnerworte, Kraft," a piece from an oratorio composed when he was eleven, to *The Magic Flute*, written shortly before his death at the age of thirty-five. *Ascanio in Alba*, a play whose reconstructed entr'actes we will hear, was written when Mozart was fifteen. At seventeen Mozart composed the entr'actes, as well as three choruses, for *Thamos, King of Egypt*. The concert aria "Voi avete un cor fedele" ("You may have a faithful heart") came at age nineteen. The fully mature opera *Idomeneo* was written at twenty-five.

production by Johannes Böhm's company, for which Mozart wrote a third chorus (not found in Gelber's drama) and drastically revised the other two choruses. Böhm, however, never performed it. Böhm did perform all three choruses for Karl Plümicke's play *Janassa*, which Mozart saw in September 1790 in Frankfurt. He let Böhm use his symphony, K. 184, of 1773, as an overture.

Mozart never heard the original version and answered a letter from his father, February 15, 1783. "I am extremely sorry that I shall not be able to use the music of *Thamos*, but this piece, which failed to please here [in Vienna], is now among the rejected works which are no longer performed. For the sake of the music alone it might possibly be given again, but that is not likely. Certainly it is a pity!"

The first two *Thamos* choruses contrast symbolically between light and darkness. The first, "Schon weichet dir, Sonne," a morning hymn, greets the sun. It is accompanied by a large orchestra and could be compared with some of Mozart's greatest choral pieces, such as the D Minor Kyrie, or movements from the C Minor Mass. The second and more extensive chorus from Act V is a hymn-like song of patriotism.

After the first chorus, we hear the four Mozart entr'actes for *Thamos*. The last chorus, "Ihr Kinder des Staubes," also a prayer, introduces a







**The Mozart Family, c. 1780**

bass soloist who reminds the listener of Sarastro in *The Magic Flute*. The dichotomy between Thamos's good character and Phoron's false character also foreshadows *The Magic Flute*.

The soprano comic aria *Voi avete un cor fedele* was written in the autumn of 1775 as a substitute number for Baldassare Galuppi's *Le Nozze*, a great success for the previous twenty years. Dorina, the chambermaid in Goldoni's libretto, is being made by her bosses to decide between two lovers, domestics Tita and Mingone. She loves neither, having fallen for the bailiff Masotto. The opera troupe visiting Salzburg could not afford two actors to play Tita and Mingone, so Mozart was asked to supply an aria for only one. Instead of leading the two around by their noses making fun of their faces and size, Dorina now sings "Your heart may be true, as long as you are passionately in love. But how will it be when we are married/ I would not put my trust in you." There is no opera seria da capo; rather the music leads where both text and Dorina go onstage.

In Salzburg in 1767 eleven-year-old Mozart was asked to join with senior composers Michael Haydn (brother of Joseph) and Anton Adlgasser to compose an oratorio. The words for Mozart's first oratorio, *Die Schuldigkeit des Ersten Gebotes*

("The Duty to Keep the First Commandment"), were written by textile merchant Ignaz Anton Weiser. This was a sacred Singspiel from which Mozart later borrowed and shortened an aria (No. 7) for the character of Polidoro, the fool, to sing in *La Finta Semplice*.

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The entr'actes performed between works on the second half are those provided by Mozart himself as entr'acte ballet music to his serenata *Ascanio in Alba*. This 1771 ballet was written as an imperial commission for a royal wedding in Milan, where Mozart stayed for three and a half months. With a text by Giuseppe Parini, the work was so successful that a repeat performance was given two days later. The important German composer Hasse, who had written the principal opera for the wedding, was supposed to have exclaimed, "This boy will consign us all to oblivion!" The Mozart scholar Wolfgang Plath identified the work in 1964 as surviving in a keyboard transcription. Australian musicologist Ron Hunter reconstructed the performing version heard today for the first time since 1771!

The second half of the program also includes five selections from *Idomeneo, Rè de Crete* ("Idomeneo, King of Crete"), also interspersed with reconstructed ballet music from *Ascanio in*

*Alba*. In the summer of 1780 Mozart was commissioned to write a grand opera seria, premiered in Munich in 1781, when he was twenty-five. Abbate Bianbattista Varesco wrote the libretto after a French lyric tragedy by Antoine Danchet. Mozart had his problems with Varesco, but triumphed by simply cutting much of his over-long text. Mozart wanted to use the commission to obtain a position in Munich, but did not succeed in this. His father Leopold helped him work on the libretto, and Mozart was paid 450 florins, which amounted to at least one quarter of his income that year.

The opera's plot is similar to the Biblical story of Jephtha. Jephtha must sacrifice the first living being he meets—his own daughter, unfortunately. In *Idomeneo*, the king of Crete returns from the destruction of Troy. Pursued by the sea god Poseidon, he makes a similar vow. And he meets a similar fate: His son Idamente is the first to greet him on shore. After Idamente vanquishes a sea monster, Ilia offers to take Idamente's place and be sacrificed. All ends

happily when Idamente takes the crown of Idomeneo and marries Ilia.

Mozart's writing approaches the older composer Gluck in that he gives great importance to the chorus in the action and music of the opera. He borrows Gluck's subterranean voice with trombone accompaniment (like Alceste's oracle). Einstein wrote, "The orchestra follows the vocal parts with an elasticity, an attention to detail, and a sensuousness that are a never-ending object for our admiration." Mozart himself valued this opera highly, but was unable to get it performed in Vienna.

-Andrea Olmstead

*Ms. Olmstead is the Society's Christopher Hogwood Research Fellow for the 2005-2006 season. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught music history for thirty-two years.*

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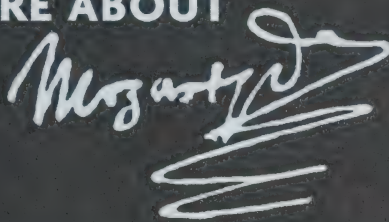
## LIGHT AND SHADOWS

Alfred Einstein wrote of the *Thamos, King of Egypt*, entr'actes: "The [four] instrumental pieces, which lead from one act to the next [of five acts], reveal Mozart as a composer of program music. 'The first act closes with the agreement between Pheron and Mirza [the conspirators of the drama] to place Pheron on the throne.' It is a two-part Allegro movement in a savage C Minor, introduced, as in the Overture to *Die Zauberflöte*, by three solemn chords. 'Thamos's good character shows itself at the end of the second act . . . contrasted with 'Pheron's false character.' There is a tender *Andante* in E-Flat, in the bright light of which Pheron's shadow is scarcely perceptible. The transition from the third

act to the fourth is music to accompany a pantomime, scarcely comprehensible in itself but very expressive in its proper frame; the one from the fourth act to the fifth paints 'the general confusion' in an *Allegro vivace assai* beginning in D Minor; the piece that concludes the fifth act depicts, in a storm-scene, 'Pheron's despair, blasphemy, and death.' When, in the Vienna Carnival of 1783, Mozart with his wife and friends performed a little pantomime, costumed as the characters of the *commedia dell'arte*, he offered the comic counterpart of this heroic pantomime in his music for it—music so striking, so droll, that one must greatly regret it has survived only in fragmentary form."



## A BIT MORE ABOUT




## FUN FACTS!

- Mozart composed his first minuets at the age of 5, his first symphonies before his ninth birthday, his first oratorio at 11, and his first opera at 12.
- Mozart liked bowling (a Viennese version called "Kegelstatt"). He wrote a wonderful trio for clarinet, viola, and piano - the "Kegelstatt" - that came to him during a game.
- Mozart loved costume parties: he wrote to his father once "please send me your Harlequin costume, for we can't go to the parties until we have it."

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**January 15, 1988:** Christopher Hogwood conducts accomplished jazz pianist Keith Jarrett in the "Elvira Madigan" Piano Concerto.

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## WHAT'S IN A NAME?

The composer universally known after his death as Wolfgang Amadeus Mozart was baptized in Latin as Joannes Chrysostomus Wolfgangus Theophilus Mozart. The first two names come from St. John Chrysostom, whose feast falls on January 27. Theophilus, "beloved by God," was the name of his godfather, Johannes Theophilus Pergmayr.

For the fun of it, Mozart assigned new names to people: Once his was "Punkitititi." Mozart subjected his surname to various permutations, such as "De Mozartini," "Mozartus," or "Mozarty." He also set his last name as anagrams, such as "Romatz," or the retrograde "Trazom," or and his first as "Wolfgango," or, backwards, as "Gnagflow."

His godfather's name underwent the greatest variety of changes. For the Greek "Theophilus" Mozart sometimes preferred the Latin form, "Amadeus," but more often used "Amadé," "Amadé" (French), or "Amadeo" (Italian), and the less melodious sounding German "Gottlieb." (Can one imagine a Hollywood film named Gottlieb?) To complicate matters, and give psychologists and theologians something to ponder, Mozart signed his marriage certificate in 1782 "Wolfgang Adam Mozart." Aside from its Biblical connotations, "Adam" is Hebrew for "man."

-Andrea Olmstead

# Artist Profiles

## Grant Llewellyn, conductor



Grant Llewellyn has received acclaim for "vivid musical performances" (Wall Street Journal) and his "electricity-charged leadership" (Boston Globe). Now in his fifth year as Handel and Haydn Society Music Director, Mr. Llewellyn has conducted the Society in subscription performances, broadcasts on NPR, acclaimed recordings, and educational outreach events for Boston-area youth. He also serves as Music Director of the North Carolina

Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. Past conducting engagements include the English National Opera, the Southwest German Radio Orchestra of Stuttgart, and the Boston, Montreal, and St. Louis, Symphony Orchestras. This season, he guest conducts the Florida Orchestra, the Colorado Symphony Orchestra, the Calgary Philharmonic, and the Turku Philharmonic of Finland. In June 2005, Mr. Llewellyn led the BBC Symphony Orchestra in the world premiere of *Plymouth Town*, a newly discovered ballet by Benjamin Britten.

## Handel and Haydn Society

Celebrating its 191st anniversary season, the Handel and Haydn Society is known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music for chorus and period-instrument orchestra from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers*. The Society also has featured the Boston debut of many rising stars, such as tenor Plácido Domingo and sopranos Dawn Upshaw, Stephanie Blythe,

and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *PEACE*, and *All is Bright*. The Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music. Next year, the Society will launch a multi-year collaboration with Chen Shi-Zheng, who will stage Monteverdi's three surviving operas in a historic co-production with Handel and Haydn and the English National Opera, beginning with *Orfeo* in London (April) and Boston (September) later this year.



## Karina Gauvin, soprano

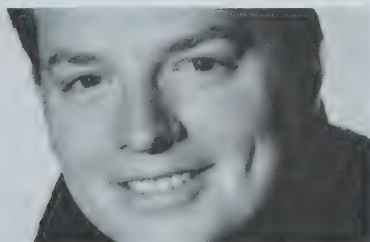


Karina Gauvin's unique voice, remarkable technique, and accomplished musicianship, have charmed audiences worldwide from the Royal Opera House in London to Lincoln Center in New York. In the 2005-06 season, Ms. Gauvin performs with Les Violons du Roy, the Oregon Symphony Orchestra, the Toronto Symphony Orchestra, Tafelmusik Baroque Orchestra, and the North Carolina Symphony. She has sung with many major orchestras including the Philadelphia

Orchestra, Montreal Symphony Orchestra, Akademie für Alte Musik Berlin, Minnesota Orchestra, I Musici de Montréal, the Los Angeles Chamber Orchestra, Les Talens Lyriques, the Seattle Symphony, Capriccio Stravagante and Les Violons du Roy. On the operatic or concert stage, Ms. Gauvin has delivered outstanding performances with conductors such as Charles Dutoit, Christopher Hogwood, Helmuth Rilling, Bruno Weil, Bernard Labadie, Andrew Parrott and Christophe Rousset. She has made numerous festival appearances, including the Oregon Bach Festival, Grant Park Festival, and the Boston Early Music Festival. Ms. Gauvin has an extensive discography including 4 Juno Award nominated CD's and Handel's *Messiah* with the Handel and Haydn Society. She last appeared with the Society in December of 2000.

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## Richard Clement, tenor



Tenor Richard Clement has been acclaimed for his tonal beauty and superb musicality in repertoire from the Baroque to contemporary. Highlights from recent seasons include the Israel Philharmonic under the baton of Kurt Masur, the Mozart's *Requiem* with the Saint Louis Symphony, the Montreal Symphony with Charles Dutoit, Beethoven's Symphony No. 9 and Bach's Mass in B Minor with the Detroit Symphony, the Cleveland Orchestra, the San Francisco

Symphony, the Atlanta Symphony, and the Philadelphia Orchestra. Mr. Clement has worked with such conductors as Christopher Hogwood, James Conlon, Grant Llewellyn, Bobby McFerrin, and Seiji Ozawa and made festival appearances at Tanglewood, the Hollywood Bowl, and Japan's Saito Kinen Festival. His considerable operatic credits include engagements with the New York Philharmonic, Colorado Symphony, Vancouver Opera, Glimmerglass Opera, the Opera Theater of Saint Louis, Atlanta Opera, and the Boston Lyric Opera. He has recorded extensively, including Grammy award-winning recordings with the Washington Choral Society and the Atlanta Symphony. Mr. Clement last performed with the Handel and Haydn Society in December of 2004 with Grant Llewellyn conducting Handel's *Messiah*.

# Handel and Haydn Society Orchestra

## **VIOLIN I**

### **Daniel Stepner\***

*Joan & Remsen Kinne  
Chair*

Christina Day Martinson  
Jane Starkman  
Sue Rabut Cartwright  
Krista Buckland Reisner  
Guiomar Turgeon  
Dianne Pettipaw  
Julie Leven  
Susanna Ogata  
Abigail Karr

## **VIOLIN II**

### **Linda Quan**

*Dr. Lee Bradley III Chair*

Lisa Brooke  
Anne-Marie Chubet  
Lena Wong  
Katherine Winterstein  
Jennifer Schiller  
Barbara Englesberg  
Etsuko Ishizuka  
Maria Benotti  
Vera Rubin

## **VIOLA**

### **David Miller**

*Chair funded in memory  
of Estah & Robert Yens*

Jennifer Stirling  
Barbara Wright  
Dorcas McCall  
Laura Jeppesen  
Anne Black  
Scott Woolweaver  
Susan Seeber

## **CELLO**

### **Sarah Freiberg**

*Candace & William  
Achtmeyer Chair*

Reinmar Seidler  
Jan Pfeiffer-Rios  
Andre O'Neil  
Alice Robbins  
Marc Moskovitz

## **BASS**

### **Robert Nairn**

*Amelia Peabody Chair*  
Anne Trout  
Gregory Koeller  
Nicholas Pap

## **FLUTE**

### **Christopher Krueger**

Wendy Rolfe

## **OBOE**

### **Stephen Hammer**

*Chair funded in part by  
Dr. Michael Fisher  
Sandler  
Marc Schachman*

## **BASSOON**

### **Andrew Schwartz**

Marilyn Boenau

## **HORN**

### **Richard Menaul**

*Grace & John Neises Chair*  
Nona Gainsforth

## **TRUMPET**

### **Jesse Levine**

Vincent Monaco

## **TROMBONE**

### **Robert Couture**

Hans Bohn  
Brian Kay

## **TIMPANI**

John Grimes  
*Barbara Lee Chair*

**\* Concertmaster**

# Handel and Haydn Society Chorus

John Finney, Chorusmaster

*The Cabot Family Chorusmaster Chair*

## **SOPRANO**

Gail Plummer Abbey  
Roberta Anderson  
Sharon Kelley  
Shannon Larkin  
Jill Malin  
Carol Millard  
Clara Sandler  
Teresa Wakim  
Kristen Watson

## **ALTO**

Katharine Emory  
Deborah Cundey Owen  
Susan Byers Paxson  
Deborah Rentz-Moore  
Letitia Stevens  
Susan Trout

## **TENOR**

James DeSelms  
Thomas A. Gregg  
Murray Kidd  
Randy McGee  
Jason S. McStoots  
Mark Sprinkle

## **BASS**

Jonathan Barnhart  
Peter Gibson  
Herman Hildebrand  
Brett Johnson  
Matthew Murphy  
Alexander Prokhorov  
Donald Wilkinson

*The Handel and Haydn Society Chorus is funded in part by a generous gift from  
the Wintersauce Foundation.*



# Program Texts

## *Thamos, King of Egypt*

text by Tobias Philipp Baron von Gebler

Translation by Stephen Pixley

### NO. 1 CHORUS OF PRIESTS AND VIRGINS

#### PRIESTS AND VIRGINS

Schon weichet dir, Sonne, des Lichtes Feindin,  
die Nacht!

Schon wird von Ägypten dir neues Opfer gebracht:  
Erhöre die Wünsche! Dein ewig dauernder Lauf  
Führ' heitere Tage zu Thamos' Völkern herauf!

#### PRIESTS

Der muntern Jugend  
Gib Lenksamkeit, Tugend,  
Den Männern Mut!  
Nach tapferen Taten  
Weisheit zum Raten,  
Allen gib Vaterlands Blut!

#### VIRGINS

Ägyptens Töchter  
Sei'n ihrer Geschlechter,  
Der Gatten Zier!  
Vergnügt, im Stillen  
Pflicht zu erfüllen,  
Blühend und jahrvoll wie wir!

#### PRIESTS

Gekrönt vom Siege  
Schreck' Thamos im Kriege  
Der Feinde Reich!

#### VIRGINS

Für uns durch Triebe  
Sorgender Liebe,  
König und Vater zugleich!

### NO. 6 CHORUS OF PRIESTS AND VIRGINS

#### PRIESTS AND VIRGINS

Gottheit, über alle mächtig!  
Immer neu und immer prächtig!

*The Night, daylight's enemy, already gives way to  
you, O Sun!*

*Already from Egypt a new sacrifice is made to you:  
hear our desires! May your everlasting course  
bring happy days to the people of Thamos!*

*To the cheerful youth  
grant obedience and virtue,  
to the young men courage!  
To brave deeds  
grant wisdom in counsel,  
and place the blood of the Fatherland in everyone!*

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*May Egypt's daughters  
be unto their lineage  
their husbands' prized jewels!  
In quiet enjoyment,  
their duties to fulfill,  
blooming and full of years as we!*

*Crowned with victories,  
Thamos in war terrifies  
the enemy kingdom!*

*For us, in our human desires,  
caring love,  
O King and Father alike!*

*Godhead, mighty over all,  
ever new and ever magnificent!*

Dich verehrt Ägyptens Reich.  
Steigend, ohne je zu fallen,  
Sei's das erste Reich aus allen,  
Nur ihm selbst an Größe gleich!

## PRIESTS

Von des Mittags heißem Sande  
Bis zum fernen Meeresstrande  
Wölkt sich Opferrauch empor.  
Früh schon tönen unsre Lieder,  
Hymnen bringt der Abend wieder,  
Nie verstummet unser Chor.

## VIRGINS

Wie in weite Tempel Hallen  
Unter der Trompeten Schallen  
Sanfter Flöten Zauberklang:  
So mengt sich, Osiris' Söhne!  
Unser Lied in eure Töne,  
Sonne! dir ein Lobgesang.

## A PRIEST

Was der Mund der Fürsten schwöret,

## A VIRGIN

Was von seinem Volk er höret,

## TOGETHER

Sei zu beider Wohl der Grund!

## A PRIEST

Er uns hold,

## A VIRGIN

Treu wir dem Throne;

## A PRIEST

Vatersorgen,

## A VIRGIN

Lieb' zum Lohne,

## TOGETHER

Ist der wechselweise Bund.

*The land of Egypt honors you.  
Rising, never to fall,  
may it rank first among all kingdoms,  
equal only unto itself in greatness!*

*From midday's hot sands  
to the distant ocean strands  
clouds of altar incense rise upward,  
already in the early hours our songs resound,  
the evening brings our hymns again;  
and never does our choir fall silent.*

*As in the wide temple halls  
beneath the ringing of trumpets,  
the gentle enchanted tones of flutes:  
so they blend, O Sons of Osiris!  
As our song into your tones,  
O Sun! unto you a song of praise.*

*May that which the mouth of the prince swears to,*

*May that which he hears from his people,*

*Bring to both well-being on this land!*

*He, beloved to us,*

*We, devoted to the throne;*

*Fatherly care,*

*Our love in return,*

*That is our mutual bond.*

**NO. 7 FINAL CHORUS**

## HIGH PRIEST

Ihr Kinder des Staubes, erzittert und bebet,  
Bevor ihr euch wider die Götter erhebet!

*You children of the dust, tremble and quake  
before you rise up against the gods!*



Rächender Donner verteidiget sie  
Wider des Frevlers vergebene Müh'!

CHORUS

Wir Kinder des Staubes erzittern und beben  
Und neigen die Häupter zur Erd';  
Den Göttern zu fronen sei unser Bestreben,  
Was immer ihr Ratschluß begehrt.

Höchste Gottheit, milde Sonne,  
Hör Ägyptens frommes Flehn:  
Schütz der Königs neue Krone,  
Laß sie immer aufrecht stehn!

*Avenging thunder defends them  
against the sinner's vain efforts!*

*We children of the dust tremble and quake  
and bow our heads to the Earth;  
To labor for the gods shall be our endeavor  
always as their will desires.*

*Most high Godhead, O gentle Sun,  
hear Egypt's devout plea:  
safeguard the king's new crown,  
let it ever remain upright!*

***Voi avete un cor fedele, K.217***

**text: Carlo Goldoni**

Voi avete un cor fedele,  
Come amante appassionato;  
Ma mio sposo dichiarato,  
Che farete? Cangerete?  
Dite, allora che sarà?  
Manterrete fedeltà?  
Ah! non credo.  
Già prevedo,  
Mi potreste corbellar.  
Non ancora,  
Non per ora,  
Non mi vuol di voi fidar.

*You have the faithful heart,  
of an impassioned lover;  
but once my avowed husband,  
What will you do? Will you change?  
Speak: what will happen then?  
Will you abide faithful?  
Ah! I don't believe it.  
Already I foresee,  
you are capable of mocking me.  
Not yet,  
not now,  
would I put my trust in you.*

17

***“Jener Donnerworte Kraft” from Die Schuldigkeit des Ersten Gebotes***

**text by Ignaz Anton Weiser**

Jener Donnerworte Kraft,  
die mir in die Seele dringen,  
fordern meine Rechenschaft.

Ja mit ihrem Wiederhall  
hört mein banges Ohr  
erklingen annoch den Posaunenschall.

*The power of those thunderous words  
that penetrated into my soul  
calls me to account.*

*Yes, as they are repeated,  
my fearful ear still hears  
the blare of the trumpet.*

***“Placido è il mar” from Idomeneo***

**text by Gianbattista Varesco**

CHORUS

Placido è il mar, andiamo,  
Tutto ci rassicura.

*The sea is calm; let us go;  
everything is reassuring;*

Felice avrem ventura,  
Su su, partiamo or or.

## ELECTRA

Soavi Zeffiri soli spirate,  
Del freddo borea l'ira calmate.  
D'aura piacevole cortesi siate,  
Se da voi spargesi per tutto amor.

## CHORUS

Placido è il mar, andiamo,  
Tutto ci rassicura.  
Felice avrem ventura,  
Su su, partiamo or or.

**“O voto tremeneo” from *Idomeneo***

## CHORUS

Oh voto tremendo!  
Spettacolo orrendo!  
Già regna la morte,  
D'abisso le porte  
Spalanca crudel.

## HIGH PRIEST

Oh cielo clemente!  
Il figlio è innocente,  
Il voto è inumano;  
Arresta la mano  
Del padre fedel.

## CHORUS

Oh voto tremendo!  
Spettacolo orrendo!  
Già regna la morte,  
D'abisso le porte  
Spalanca crudel.

**“Accogli, oh re del mar” from *Idomeneo***

Accogli, oh re del mar, i nostri voti,  
placa lo sdegno tuo, il tuo rigor!  
Tornino a lor spelonche gl'Euri, i Noti,  
torni Zeffiro al mar, cessi il furor.  
Il pentimento, e il cor de' tuoi devoti accetta,  
e a noi concedi il tuo favor!

*we shall have good fortune;  
come, let us leave at once!*

*Blow, gentle breezes only;  
calm the anger of the icy north wind;  
be generous with your pleasing breath  
which spreads love everywhere.*

*The sea is calm; let us go;  
everything is reassuring;  
we shall have good fortune;  
come, let us leave at once!*

*O terrible vow!  
Dreadful sight!  
Death now reigns,  
and opens wide the gates  
of the fearful abyss.*

*O merciful heaven!  
The son is innocent  
and the vow inhuman;  
stay the hand  
of this pious father.*

*O merciful heaven!  
The son is innocent  
and the vow inhuman;  
stay the hand  
of this pious father.*

*O king of the sea, receive our prayers;  
abate your anger, your severity.  
Let the east and south winds return to their caves:  
let the gentle breeze return to the sea and  
the fury cease! Accept the heartfelt repentance  
of your devotees, and grant us your favor.*



**“Zeffiretti lusinghieri” from *Idomeneo***

Zeffiretti lusinghieri,  
Deh volate al mio tesoro:  
E gli dite, ch'io l'adoro  
Che mi serbi il cor fedel.  
E voi piante, e fior sinceri  
Che ora innaffia il pianto amaro,  
Dite a lui, che amor più raro  
Mai vedeste sotto al ciel.

*Gently caressing zephyrs,  
oh fly to my beloved  
and tell him I adore him  
and to keep his heart true to me.  
And you plants and tender flowers  
which my bitter tears water,  
tell him that you never saw  
a love more rare beneath the sky.*

**“Torna la pace” from *Idomeneo***

Torna la pace al core,  
Torna lo spento ardore,  
Fiorisce in melèta  
Tal la stagion di Flora  
L'albero annoso infiora,  
Nuovo vigor gli dà.

*Peace returns to my heart  
and extinguished ardor is rekindled;  
youth is reborn in me.  
Thus does Flora's season  
make the old tree bloom again  
and give it fresh vigor.*

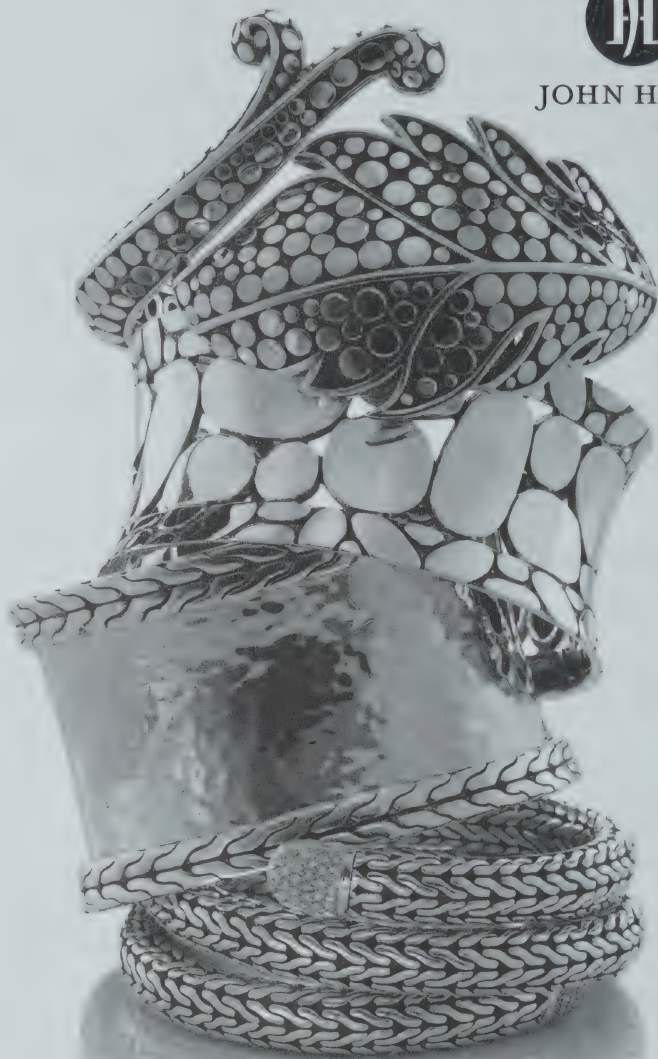
**“Scenda Amor” from *Idomeneo***

Scenda Amor, scenda Imeneo,  
E Giunone ai regi sposi,  
D'alma pace omai li posi  
La Dea pronuba nel sen!

*Descend, Love and Hymen,  
descend, June, to the royal pair;  
benign goddess, now instill  
the peace of your spirit in their breasts.*



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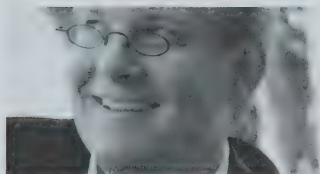
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## EVENTS INCLUDE

### THURSDAY APRIL 27

- Private concert and dinner

### FRIDAY APRIL 28

- Private gallery tour of **Tate Britain**
- Pre-show talk by director **Chen Shi-Zheng**
- Performance at the London Coliseum
- Private reception with the cast

### SATURDAY APRIL 29

- Concert at the **Handel House Museum**, with remarks by **Christopher Hogwood**
- Dinner following at the **Oriental Club**



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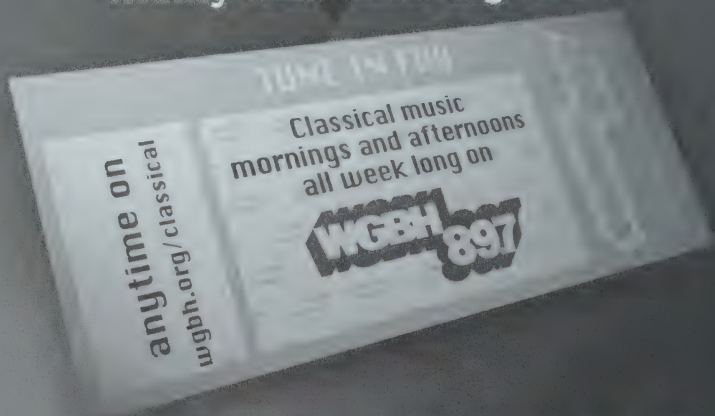
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The Vocal Apprenticeship Program is one of the Society's most important educational initiatives, addressing the needs of a special group of talented urban youngsters—those for whom the study of music can outline a path toward higher education and a career in music. The program provides intensive study along with the mentoring and guidance these young singers need to reach their full potential, musically, academically, and personally.

The program includes three choral ensembles. The **Handel and Haydn Singers** for students age 8-11 who may not have sung in a choir before, or are learning to read music. The **Youth Chorus** features over 50 choristers from 21 communities, ages 10-14. The **Young Women's Chorus** is a musically challenging ensemble for high school age females.

**For more information** contact Robin Baker at 617 262 1815, ext. 26 or [rbaker@handelandhaydn.org](mailto:rbaker@handelandhaydn.org) for an audition time.

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**WE OFFER OUR THANKS** to these donors who helped make this trip a reality with their generous support.

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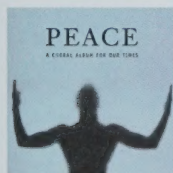
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